CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Paper Restrictions Suspended

Lost Film Fields Worry Yanks

Post-war film markets are causing much anxiety to American producers and distributors. The drive in behalf of British films led by J. Arthur Rank may force Americans to share those markets in the future which were lost because of the war. Rank may move right into the USA to

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Param't Primps A Choice Dozen

A dozen features of top quality are about to reach the shipping rooms on the Paramount lot. These, made in 1943, are emerging from the cutting room. Most feature popular stars and some have a waiting public because they are based on famed books.

Heading the list are the Cecil

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Gift of Screen

Chris Georgas of Owen Sound, when he put in a new screen, presented the old one to the RCAF recreation hall at St. Hubert's, Quebec. LAC Lou Karp, ex-FPCC booker, led the hunt for one. Ben Geldsaler and Georgas were thanked by the commanding officer.

Gem, Edmonton, Sold Phillett Manages

Gem Theatre, Jasper avenue, Edmonton, has been sold to a group of business men. Harry Phillett, formerly of Regal and who owned a Dawson Creek house, will continue to manage.

The theatre was built in 1918 by the Goodridge brothers and was operated by L. A. Goodridge at the time of its sale. A six-day house with a seating capacity of 450, it will continue as an Independent.

Theatre Advertising Benefits Temporarily by New Order

A temporary suspension of Section 10 of Order No. 332, which restricted theatre advertising in several directions, has been announced by John Atkins, administrator of Publishing, Printing and Allied Industries for the War-time Prices and Trade Board. Theatre men were gratified by this understanding of the vital role that advertising plays in keeping the theatre alive.

The statement from the administrator said that "persons affected by the provisions of Section 10 . . . are exempted

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LEO M. DEVANEY

President of the Canadian Motion Picture Distributors' Association, elected to succeed the late James O'Loghlin. Devaney, popular figure in the Canadian industry, is general manager of RKO-Radio Pictures of Canada, Limited. He moved up from the vice-presidency, which will be filled at a later date.

Egan Sports Exec

Pete Egan, Palace, Calgary, president of the Calgary Theatres Association, has been elected vice-president of the Albertan Services Senior Hockey League.

Dress Ottawa House

Odeon Theatres will liven up the Centre, Ottawa, with new carpets, etc.

Lift Lid On Bunker C Oil

Restriction on Bunker C fuel oil has been lifted by Ottawa and is available. This heavy oil has been used for heating larger theatres. Those not converted for coal use may benefit from the new flow.

Sabotage Probe Does a Fadeout

No proof of sabotage or other criminal intent was disclosed in the Provincial investigation of damage caused to the passenger elevator in the Film Exchange Building, Toronto, scene of an explosion and fire last Nov. 17.

"The evidence as to how the damage actually occurred is in-

Continued on Page 2)

RKO Approves Pension Plan

RKO's board of directors last week approved the establishment of a pension or retirement plan for employes, it was announced by Floyd B. Oldum, chairman of the board. Under the plan, employees will be rewarded for services by pension funds.

Present employees between the

(Continued on Page 4)

Odeon Circuit Hops To Eighty-Seven

Odeon Theatres of Canada, Limited, maintaining a steady growth throughout the Dominion in spite of war-time difficulties, has acquired an equal interest in the Rothstein Theatre circuit, it is announced by Paul Nathanson, president of Odeon and vice-president of Manitoba Theatres Limited.

The Rothstein circuit, until now operated solely by Rothstein Theatres Limited, through N. Rothstein, consists of seven theatres in Saskatchewan, Manitoba and Ontario.

Theatres affected are as follows:

Roxy, Yorkton, Sask.—population, 5,777; open 6 days; 800 seats. Princess, Yorkton, Sask. —open 6 days; 350 seats. Roxy,

(Continued on Page 2)

'Cross of Lorraine' Praised by de Gaulle

General de Gaulle praises MGM's "Cross of Lorraine":

"I congratulate you for having shown, in such a beautiful picture, the active participation in the resistance of all Frenchmen under the Cross of Lorraine. It is fitting that this silent and bloody war be put before the eyes of our true friends, particularly those of the United States of America."

'In Old Oklahoma' Smash boxoffice in it's first two Canadian engagements—Vancouver and Windsor. Booked into the Uptown, Toronto, for January 14th opening — and ace theatres across Canada. A REPUBLIC picture that will line them up a long way. Book through EMPIRE-UNIVERSAL.

Film Weekly

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HYE BOSSIN, Managing Editor

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'A Dead Horse'?

That noble steed, the legitimate theatre, is not "a dead horse," according to Ernie Rawley, who manages the Royal Alexandra Theatre, Toronto, livest barn of the living drama in Canada. We used the phrase in commenting editorially on the charge by S. Morgan Powell of the Montreal Star, supported by the Windsor Daily Star, that the "movie trust" since 1925 had been gobbling up theatres. These houses "were either turned into second-run picture houses or shuttered entirely, thus effectively keeping stage competition out."

To that we answered that "Had the legitimate theatre any power to remain in competition with the movies on a wide scale, or had there been a public preference for it, enterprising business men would have erected theatres to house its attractions. The legitimate theatre served entertainment needs while there was no other choice."

Then we quoted the phrase, "What's the use of kicking a dead horse?"

A more logical view of the real place of the legitimate theatre in public entertainment, says Rawley, would serve the best interests of the film industry in the long run. The attitude of the production side of the industry coincides with that of Rawley. The stage is still the main source of skilled players, the best training ground for future motion picture actors beyond the studios.

Almost every studio has backed stage productions to acquire story material with popular favor before it reaches Hollywood. Studio scouts search the stage for future stars. Until now, however, studio angels have been satisfied with a New York run and a tour into the present limited territory, although 20th Century-Fox planned to back several stock companies.

Is There a Market?

Rawley agrees that the legitimate theatre isn't what it used to be and may never again attain its pre-movie status. But there is a great demand, he says, in many Canadian centres for occasional visits. That the cities are supporting the legitimate stage today cannot be denied. The smaller centres have the same preference but that doesn't help them any.

The Royal Alexandra manager says that smaller centres, usually off the regular route, have supported stage attractions warmly. In these instances movie exhibitors have suspended film programs to allow live entertainment.

The public obviously wants it, says Rawley. The theatre operator makes money on it. It helps the industry at the source. So, he asks, why shouldn't operators yield one night or so each month to a stage attraction?

There are distribution and exhibition methods and policies involved. But there is nothing that public demand cannot overcome.

Sabotage Probe Does a Fadeout

(Continued from Page 1)

conclusive," said Leslie Blackwell, Attorney General of Ontario. "In the opinion of the Fire Marshal a probable explanation was that the damage to the elevator was done accidentally by one of the workmen who may not have been expert in the work. There was nothing in the evidence to indicate the damage was done by saboteurs with the intention of damaging the building or injuring any person."

Film men and representatives of the Motion Picture Censorship and Theatre Inspection Branch of Ontario met during the week to arrive at new regulations and architectural changes that would add to the standard of safety.

The conference has considered co-ordinating branches in theatre and film exchange inspection.

In order to provide greater fire protection and public safety, as well as give additional space in co-ordinating various branches, the removal of the Ontario Motion Picture Bureau and the Censor Board from the Parliament Buildings is now under consideration.

"We are considering complete revision of rules relative to the motion picture industry," stated Provincial Treasurer Leslie M. Frost. At present municipalities have certain authority as well as the province in theatre inspection, while the province has control of film exchanges and the storing and handling of films.

The Treasury Department is seeking additional space for new auditing machines and the space now occupied by the Motion Picture Bureau may be acquired, when present plans are completed for new quarters for the bureau and the censor board together with storing films.

Bro. of Col. Cooper Knighted by King

Sir Ernest Herbert Cooper, who was knighted by King George in the New Year's honors, is a brother of Col. John A. Cooper of Toronto, chairman of the board of directors of the Canadian Motion Picture Distributors' Association. Sir Ernest returned from England at the outbreak of the war of 1914-18 to serve as a subaltern in the 198th Buffs Battalion, CEF, which was commanded by Col. Cooper. Sir Ernest joined his brother's unit at Camp Borden and served in it at home and overseas.

Sir Ernest is serving as co-ordinator of industries for Northern Ireland in the British government but maintains a residence in Ireland.

Paper Order Is Relaxed

(Continued from Page 1)

from the applications and provisions of the said Section 10 for and during the period December 31st, 1943, to March 31st, 1944."

Section 10, headed "Advertising Posters and Bills," reads: "No person shall display after December 31st, 1943, any printed poster, bill or card advertising any event for which an admission fee is charged except on the premises where that particular event is to take place or on a 24 sheet poster panel, or in or a public conveyance."

The right to use printed posters and cards away from the theatre premises, added to those advertising articles allowed after the order was announced, puts the exhibitor in a very good position to keep alive interest in his attractions. He may continue as in the past.

It is now permissible to distribute heralds, time schedules, program announcements, and to use posters—the latter providing that no new locations are established.

It was explained to the administrator that the distributors have large stocks of imported paper on hand for films that would not be played out for many months to come. Under the application of the original order an exhibitor would have been limited to a scanty number of sheets and stills for general use. A record must be kept by distributors for two years, subject to instant inspection by representatives of the administration.

Odeon Theatres Operates 87

(Continued from Page 1)

Wilkie, Sask—population 1,220; open 6 days; 300 seats. Olympia, Assinibola, Sask. — population 1,333; open 6 days; 500 seats. Roxy, Saskatoon, Sask.—population 43,027; open 6 days; 915 seats; Roxy, Selkirk, Man.—population 4,915; open 6 days; 420 seats. Roxy, Beardmore, Ont.—population 500; open 4 days; 400 seats.

The newly-acquired houses will give the Paul Nathanson chain a total of 87 theatres, according to Haskell Masters, general manager of the company.

Odeon recently took over three theatres in British Columbia—Rio, Ladysmith; Sapperton, New Westminster; and Marpole, Vancouver.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 2 REVIEWS FROM FILM DAILY, NEW YORK January 12, 1944

'What A Woman'

with Rosalind Russell, Brian Aherne
Columbia 94 Mins.

SMART ROMANTIC COMEDY RATED AS EXCELLENT ENTERTAINMENT; ACTING OF ENTIRE CAST IS ACES.

Those who go for romantic comedy will take readily to "What A Woman!" The picture, produced handsomely by P. J. Wolfson, is delicious fun with sophisticated overtones that will draw the attention of the more literate members of the population. This brightly written and smartly turned out picture should give a fine account of itself at the box office.

Under Irving Cummings' wise and deft direction a cast headed by Rosalind Russell and Brian Aherne brings exactly the right spirit to the acting. Miss Russell gives a skillful performance as a ten-percenter who has not time to try her wings. Her work as a comedienne in this one is extremely refreshing. Aherne, playing a cynical magazine writer who prods her into finding herself romantically, is teamed happily with Miss Russell, giving an unusually smooth performance. Keeping pace with Miss Russell and Aherne is Willard Parker, who is quite impressive in completing a romantic triangle.

Miss Russell meets Aherne when he is assigned to do a profile of her for his magazine. Parker, a college professor who has written a smashing best-seller, comes into her life as result of a search by her for a man to play the leading role in the film version of the novel. Miss Russell finds Parker, who is one of her clients, to be physically ideal for the role. While Parker is being groomed for the part he falls in love with Miss Russell, who fails to respond. After a lot of hilarious complications, Miss Russell falls for Aherne. At the end Parker is conveniently on his way to Hollywood.

Alan Dinehart, Edward Fielding, Anne Savage and Norma Varden are some of the lesser players who are to be congratulated for their work.

The camera work of Joseph Walker, the art direction of Lionel Banks and the score of John Leipold are excellent.

CAST: Rosalind Russell, Brian Aherne, Willard Parker, Alan Dinehart, Edward Fielding, Ann Savage, Norma Varden, Douglas Wood, Grady Sutton, Lilyan Irene, Frank Dawson.

DIRECTION, Good. PHOTOGRAPHY, Good.

'In Old Oklahoma'

with John Wayne and Martha Scott
Republic 102 Mins.

SPECTACULAR AND ROMANTIC OUTDOOR DRAMA WHICH PACKS THE POWER TO PACK IN THE CUSTOMERS.

Using Thomson Burtis' yarn, "War of the Wildcats," as its basis, Republic, via associate producer Robert North, has come up with what is patently as rousing an outdoor drama as the company has yet offered to its theatre customers, and particularly is this appraisal applicable to the footage once the story has hit its stride.

In the early stages there are some rather vapid sequences wherein the highly capable Martha Scott is given nosalgic lines with which to wrestle, and to which dialogue shortcoming John Wayne is likewise subjected. But this minor criticism of the picture is much like reporting that Babe Ruth, in his heyday, struck out before poling a few over the centre field fence. The action addicts, and all with a taste for romance, are bound to get their money's worth from this oftenspectacular meller whose climax is big with excitement.

Albert S. Rogell's direction is firm and sweeping in understanding of showmanship values. The Wayne-Scott combination is highly successful casting, and the supporting players fit their assignments like proverbial gloves. There is nothing uncommon about the story of "In Old Oklahoma," but the attraction derives strength in the manner in which it is brought to the screen.

There is apparently no ceiling on extras, nor on the plethora of horses and wagons utilized to enact the mad dash of Wayne and his band of oil drillers to get their "black gold" to old Tulsa and thus thwart the evil designs of Albert Dekker. The latter, Wayne, and Martha Scott form the red-blooded and romantic triangle, with the two suitors at one stage indulging in as bristling a fist-fight as Hollywood has yet devised. Happenings are built against a background of the early 20th century exploitation of oil lands belonging to the Indians.

CAST: John Wayne, Martha Scott, Albert Dekker, George "Gabby" Hayes, Marjorie Rambeau, Dale Evans, Grant Withers, Sydney Blackmer, Paul Fix, Cecil Cunningham, Irving Bacon, Byron Foulger, Anne O'Neil, Richard Graham.

DIRECTION, Solid. PHOTOGRAPHY, Expert.

'Government Girl'

with Olivia de Havilland, Sonny Tufts
RKO 94 Mins.

HERE'S SWELL COMEDY THAT WILL CLICK EVERYWHERE; DE HAVILLAND AND TUFTS MAKE FINE PAIRING.

The Washington scene has served as the inspiration for this entertaining comedy, which has been treated in a manner that makes it palatable to intelligent amusement seekers as well as the run-of-the-mill fans. The picture is another dandy from the Dudley Nichols drawer. Nichols has made the production very much of a personal affair, having functioned as producer, director and author of the screenplay, in every one of which capacities he has covered himself with praise.

Working from a story by Adela Rogers St. John, Nichols has woven the yarn of an industrial wonder boy thrown into the Washington whirlpool when he becomes a dollar-a-year man entrusted with the job of boosting the production of bombing planes. A rugged individualist, the fellow rebels at Government procedure, making himself game for critics of the administration. His secretary proves a godsend to him. She helps him over the bumps and teaches him the ropes. It is to be expected that eventually boss and secretary fall in love with each other. When the boss is made the target of a Congressional investigation of his department, the girl shows the real quality of her love by pleading in his behalf with such eloquence that the charges against him are dropped.

Miss de Havilland gives a swell performance as the secretary. As her boss Sonny Tufts advances his stock immeasurably. It is to his credit that he makes believable a role that could have been easily a caricature. Anne Shirley appears as Miss de Havilland's sister and James Dunn as her soldier husband. Both are all right. Jess Barker is subtlely villainous as Tufts' rival. Good work is also forthcoming from Paul Stewart, Agnes Moorehead, Harry Davenport.

CAST: Olivia de Havilland, Sonny Tufts, Anne Shirley, Jess Barker, James Dunn, Paul Stewart, Agnes Moorehead, Harry Davenport, Una O'Connor, Sig Ruman, Jane Darwell, George Givot.

DIRECTION, Good. PHOTOGRAPHY, Good.

'Young Ideas'

with Susan Peters, Herbert Marshall, Mary Astor
M-G-M 77 Mins.

PLENTY OF ENTERTAINMENT TO BE FOUND IN THIS COMEDY; WORK OF CAST PROVES A BIG ASSET.

Audiences will find loads of fun in this comedy about two young people who plot to break up their mother's marriage to a chemistry professor. The youngsters are played by Susan Peters and Elliott Reid, who practically steal the show with their conspiratorial antics, which at times are very hilarious indeed. Mixed in with the comedy are some good romantic moments in which the participants are Miss Peters and Richard Carlson, an instructor at the university where Marshall is employed.

The romance between Miss Peters and Carlson is important to the story because it opens the girl's eyes to the vileness of the conspiracy between her and her brother to bust up mother's marriage and drives her to make amends by getting brother to call the whole dirty business off. It must be said for the youngsters that they are never really vicious, their plot being more the result of their youthful exuberance than anything else.

The acting is a great help to the film. Miss Peters and Reid are pretty effective as the cause of all the trouble, while Herbert Marshall as the stepdad and Mary Astor as the mother are beyond reproach. The mild professor's transformation into a man of action by the necessity of keeping his marriage intact has been engineered in the most amusing manner by Marshall. Others who contribute a lot to the entertaining quality of the film are Carlson and Allyn Joslyn.

Jules Dassin has directed skillfully, while Robert Sisk has produced smartly. Ian McLellan Hunter and Bill Noble have done a creditable screenplay.

CAST: Susan Peters, Herbert Marshall, Mary Astor, Elliott Reid, Richard Carlson, Allyn Joslyn, Dorothy Morris, Frances Rafferty, George Dolenz, Emory Parnell.

DIRECTION, Good. PHOTOGRAPHY, Good.

Cupples' Second Boy

It's a boy at the Bill Cupples. Brian is the name and he's the second lad. Bill manages the Granada, Dunnville, Ont. Congrats to Mr. and Mrs.

Producers Releasing Corporation limited
P.R.C.
H. J. ALLEN, President

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Small World Stuff

The world is a much travelled place these days but pals are always being surprised to meet each other in remote places.

Andy Sinclair, who was with Empire-Universal before he became a signaller with the Royal Canadian Navy, was transferred from his ship to one of a large convoy of freighters being escorted over. He got to talking to one of the merchant mariners. The fellow wasn't a Norwegian, which is what the ship was, but a Torontonian—Paul Gardner. Paul is the ex-Star reporter so well known to folks in our business because of his interest in the theatre. They found they had many a mutual friend.

Perry Wright, Doug Evans and Ivan Wilson, all ex-Empire lads, are in the RCAF. Recently the three of them turned up at the same station, each coming from a different place.

Will O'-the-Whispers

Jack Hunter's left lunch hook is still somewhat impeded. He fell and tore some ligaments a while back. . . At the Midtown last week they played "Son of Dracula." There was a patron with nervous paralysis who left after he had seen the show and his exit past the lineup caused people to think it was a publicity stunt. . . Phillip Sandler, who runs the Centre, Toronto, is having some differences with the Canadian Performing Right Society. His daughter-in-law is Ruth Lowe, famed song writer. One of the examining lawyers cracked at Sandler: "A fine thing! We pay Ruth all that money each month and you won't pay us $50 per year". . . Most popular showman in the town is Quentin Maclean, who plays the organ at Shea's. The showing of his name on the screen brings a hefty round of applause at each show.

* * *

Picture Pickups

"The Roney-Plaza Hotel 'inside': The new owner, J. M. Schine, is the 1944 Horatio Alger. . . He borrowed $1,500 about 20 years ago to lease a Gloversville (N.Y.) skating rink, which he turned into a tiny movie theatre. Now owns 160 of them in up-state New York and Maryland. Mr. Schine bid for the famous hotel three months ago. When he heard this broadcaster say it would 'probably be sold' to the Drier Hotel chain, he immediately phoned Marquis G. MacDonald. . . The Drier people failed to put up $200,000 necessary for the $1,600,000 (in cash) in time. Mr. Schine bid $1,601,000 at deadline time. . ."

WALTER WINCHELL in the New York Mirror.

"The 'sneezer' is a movie mugg with a loose cold, a sensitive mucous membrane and a slow draw on the handkerchief. These atomizers-wired-for-sound rarely sit in front of you at the pictures—only directly behind you. If you ever find one in front of you, you can, with little trepidation, plunge heavily in the stock market, frequent the gaming tables and bet like a fool at the track. Obviously, you are possessed with phenomenal luck.

"The 'sneezer' explodes with a shriek about once every three minutes, each time bringing to his face a large handkerchief. But like a Three-Eye League rookie swinging at Lefty Grove's speed-ball in its prime, the 'sneezer' doesn't get the bat even off his shoulder until the ball has already smacked into the catcher's mitt. As for you—well, you're the catcher's mitt. Even on a Saturday night, when baths are in order, the results are excessive. There is little you can do about a 'sneezer' short of attending the movies dressed in oilskins—except possibly turn around and hiss 'Gesundheit!' You never can tell. Some day, one of them might take the hint, stuff the handkerchief in his mouth and slowly choke to death on the floor.

"If you're still under the impression that going to the movies is a picnic without ants, then you've never had the ill fortune to follow the usher's flashlight in all good faith and wind up in a seat near an 'echo'. An 'echo' is usually a woman of advanced years and retarded mentality, who, like a witch, transforms a perfectly harmless single feature into a nightmarish double feature, simply by repeating the screen dialogue out loud and adding a Greek chorus effect. Ingrid Bergman suffers. The 'echo' suffers. You suffer."

IRVING HOFFMAN in the Hollywood Reporter.

RKO Approves Pension Plan

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ages of 30 and 64 are included in the plan if they have already completed three years of service or as soon as such a period is completed. Retirement benefits will be established for employees over the 64 year age limit. Employees in the armed services will get full credit for time spent in service, if they return to RKO.

Under the plan, the employee receives a monthly pension, the amount of which will be determined by length of service and compensation. The plan includes benefits in the case of death prior to reaching the normal retirement age.

Employees do not contribute to the cost of the plan. Annual payments will be made by the employer corporations to a special trust fund which will be self-administered. The plan will be submitted to the Treasury Department for requisite approval.

Rouyn Manager Receives Thanks

Sam Korman, manager of the Noranda and Capitol Theatres, Rouyn, Quebec, has received letters of thanks from two organizations thanking him for the use of his theatres and his assistants and co-operation. One letter is from the officer commanding No. 7 recruiting station RCAF, for recruiting speeches delivered from the stage.

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OLD SONGS!...NEW SONGS!...
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MONOGRAM PICTURES

OF CANADA LTD.
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Toronto.

★

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DON'T TELL ANYONE THAT—

Women In Bondage

Starring

GAIL PATRICK
NANCY KELLY

★

SHOWS THE TRUTH ABOUT—

The destruction of morality and womanhood under the Nazi New Order.

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German women directing British Bombers with light signals to pummel Nazi factories.

Wins Critics' Praise in

Daily Variety

Motion Picture Herald

Showmen's Trade Review

True ···

Because it is produced from Eye-Witness Accounts.

★

The new "big name" company in the industry.

MONOGRAM PICTURES

Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

The Motion Picture Industry

Now in Golden Age of Commercial Prosperity

From FITCH MARKET and BUSINESS FORECAST
Published by the Fitch Investors Service

IN THE last forty years the the motion picture industry has travelled far, from the Nickelodeons of its early days to the elaborate Movie Palaces of the present day. What was then looked upon merely as a novelty, chiefly "for the kids", has now become the most important medium of amusement and entertainment for the entire population, young and old alike, not only in this country but throughout the world.

It is estimated that 85,000,000 cash customers patronize the movies weekly in the United States and 150,000,000 in the rest of the world. For most families, a visit to the movies once, twice or even three times a week, if income permits, has become a "must", if domestic peace is to be maintained. The scope of the industry can best be realized by the fact that its total capital investment is now estimated at $2,050,000,000, with almost 200,000 employees and an annual payroll of about $322,000,000.

Chief factor responsible for the industry's current prosperity is the high level of industrial activity throughout the country with full employment and relatively high war-time wages. Generally good pictures, enjoying long runs in the large theatres, have also been an important factor in the better results.

Seven Stages of Development

From the historical standpoint, it seems correct to mention seven important milestones in the remarkable growth of this unique and always surprising industry:

1—Experimentation and crude production (Nickelodeon Era).

2—Successful silent productions ("Birth of a Nation", "Covered Wagon", etc. Era of Mary Pickford and comedies of Charlie Chaplin and Harold Lloyd).

3—Development and perfection of talkies. First successful showing of "The Jazz Singer" with Al Jolson, by Warner Bros.

4—Competitive race for the acquisition of theatres and smaller chains by the big companies, resulting ultimately in the "Fox Fiasco" and other troubles of overexpansion.

5—Full growth, with many artistic and dramatic productions, together with the double features and many poor quality productions.

6—Technicolor, which has come to stay.

7—Competition for good stories, either original scenarios written for the movies or adaptations of plays from the legimate stage or adaptation of novels and other stories. ("Gone With the Wind" is a good example of this trend.) Competitive bidding has brought prices for good stories to fantastic levels, with $300,000 no exceptional figure.

That brings us right to the present time, which may well be called "The Golden Age" of the motion picture industry, as far as its material prosperity is concerned.

Post-War Outlook Confused

From here on, however, we shall have to face the question as to what effect the end of the war will have on the fortunes of the industry. Even the most optimistic economist will probably admit that employment will be greatly reduced and that general wage levels will probably recede substantially from the wartime levels. Population shifts from the new war production centres will also be an upsetting factor. Other influences which may adversely affect the industry are the revival of automobile travel, with week-ends in the country, the growing popularity of bowling as an indoor pastime, competition from television in the homes and last, but not least, foreign competition and the probability that many foreign countries will establish a quota system for American pictures in order to foster and protect their own motion picture industry. Such quota systems were in effect in some countries before the war and it is likely that tendencies in that direction will be more severe after the war, since most war-impoverished countries will desire to keep money at home, as far as possible, rather than let it go into the treasuries of foreign companies.

Such restrictive measures were not very important, since public preference for American pictures was strong enough to exert a moderating influence on Government policies. If, however, foreign producers can improve the quality of their pictures to bring them up to our standards, such quota systems could become a serious factor. English and French companies have made substantial progress in recent years and after the war Russian, Swedish and German productions must be reckoned with.

Financial Policies Need Improvement

Above all, the financial management of most of the companies has impaired the attraction of motion picture stocks for the conservative investor. Cost of production for most pictures of the "Super-Super" type has been entirely too high, including excessive prices for the stories, fantastic salaries, bonuses and stock options for the producers, writers, directors and stars, with scant consideration for the stockholders, the real owners of the business. It may be summed up by calling it the "Hollywood State of Mind" or "Swimming Pool Management". Recent revelations showing the willingness of highly paid executives to pay large sums in tribute to gangsters, rather than fight these blackmailers, is symptomatic of this condition. Some reforms have been carried through in recent years, but much more remains to be done to establish investor confidence.

Higher Federal income and excess profits taxes run into very large amounts, but the much greater patronage has more than offset this factor in 1942 and from present indications, the same will be true this year.

LEATHERETTE

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New Shipment Just Received

ORDER NOW

Red, Navy, Brown, Green, Tan, Tangerine and Air-Blue

CANADIAN THEATRE CHAIR CO.

277 Victoria St., Toronto, Ont.

Lost Film Fields Worry Yanks

(Continued from Page 1)

sell British product through his own exchanges. Two of his representatives are on this side now sizing up the field and he is reported to be investing money in Independent American production.

American concern for the future was expressed last week by Harold Hopper, chief of the Motion Picture Section of the War Production Board.

"Not the least of the many major problems that will have to be dealt with by Allied statesmen in arranging the peace will be the interchange of motion picture films as a part of world commerce," Hopper said. The opportunity would arise to nullify or reduce restrictive measures that had been taken by foreign countries against American films in the years immediately preceding the war.

"Various countries have laid down embargoes against the products of Hollywood, chiefly because of their inability to offer superior pictures or those equally as good in competition," he continued.

"The writing of the peace treaty will provide a means for removing these restrictions and embargoes. If the industry sees that its case is properly presented, a way will be opened for giving it greater access to world markets than ever before, due to the superior technique developed at Hollywood, which has made our pictures more in demand than those of any other country.

"Among other things, the Allied nations must be made to realize the far-reaching importance of the motion picture as a vehicle of peace, the peace that comes from one nation's understanding of the humanitarian purposes of the family of nations.

"No other agency offers a greater instrumentality for self-enlightenment. What the motion picture industry is capable of accomplishing from the standpoint of education and propaganda is beyond the limits of any other agency.

"It can be used as a powerful instrument for educating the people of the world in the ways of peace, in persuading them to accept the program for maintaining world peace which the President outlined in his Christmas Eve speech."

Roy Rogers Big In Two Polls

Roy Rogers, Republic's Western star, won the Showmen's Trade Review annual poll for Western stars and was tenth in the general poll of all stars.

Silver for Silverstone

Home office executives and sales force of 20th Century-Fox in Great Britain present Murray Silverstone, vice-president in charge of foreign distribution, with an antique silver salver and a pair of antique sauce boats on the occasion of his leaving London. Seated, left to right, are Sutton Dawes, general sales manager, Silverstone, and Robert Harley, managing director. London office sales staff stands behind them.

UA Locks Up More Big Pix

Conclusive assurance that United Artists is building and expanding for the future, is evidenced by a new six-year deal just signed by Edward C. Raftery, president of United Artists, and Sig Schlager, head of Producers Corporation of America.

In this new pact, Producers Corporation of America will produce five pictures every two years for a total of 15 pictures, all to be released through United Artists.

The first group of five pictures, Schlager announced prior to his departure for the west coast last week, will have a production budget of $5,000,000. Each of these pictures will contain production values and star-studded casts in keeping with present United Artists production standards.

Fox to Release Two in January

January feature releases from 20th Century-Fox will be "The Lodger" and "Lifeboat," it was announced last week by Tom Connors, vice-president in charge of world-wide distribution.

"The Lodger," released January 7, is based on the famous mystery of Mrs. Belloc Lowndes. The leading roles are portrayed by Merle Oberon, George Sanders, Laird Cregar and Sir Cedric Hardwicke. The picture was directed by John Brahm and produced by Robert Bassler.

"Lifeboat," released January 21, is a dramatic picturization of an original story by John Steinbeck, directed by Alfred Hitchcock, and produced by Kenneth Macgowan. The cast includes Tullulah Bankhead, Mary Anderson, Canada Lee, all Broadway star names.

Toronto Exchange To Get Alterations

Twentieth Century-Fox Toronto film exchange will receive $3,200 worth of alterations under the terms of a general contract awarded Cloke Construction Company, Toronto. Work includes interior alterations to first and second floor of building, partitions, painting, etc.

Joliette, PQ, Theatre Gets Overhauling

Additions and alterations to the Capitol Theatre, Joliette, Quebec, are nearly completed at an estimated cost of $3,000. Durand and Sons are the general contractors, plumbing is by J. B. Lasalle, electrical work by J. D. Piette and millwork by general contractor's forces.

Param't Primps A Choice Dozen

(Continued from Page 1)

B. DeMille Technicolor spectacle, "The Story of Dr. Wassell," starring Gary Cooper and Laraine Day, and the Technicolor picturization of the Daphne du Maurier romance, "Frenchman's Creek," starring Joan Fontaine and Arturo de Cordova and directed by Mitchell Leisen.

The others in the list are the Leo McCarey musical, "Going My Way," starring Bing Crosby and Rise Stevens; "Double Indemnity," the James M. Cain melodrama, starring Barbara Stanwyck, Fred MacMurray and Edward G. Robinson, directed by Billy Wilder; "Our Hearts Were Young and Gay," from the best seller by Cornelia Otis Skinner and Emily Kimbrough, starring Gail Russell and Diana Lynn, directed by Lewis Allen; "Rainbow Island," Technicolor musical starring Dorothy Lamour and Eddie Bracken, directed by Ralph Murphy and Frank Tuttle; "Ministry of Fear," from Graham Greene's novel, starring Ray Milland and Marjorie Reynolds, directed by Fritz Lang; the Preston Sturges picture, "Hail the Conquering Hero," starring Eddie Bracken with Ella Raines; "The Man in Half Moon Street," from the Barre Lyndon play, starring Nils Aster and Helen Walker, directed by Ralph Murphy; "You Can't Ration Love," a collegiate musical, starring Betty Rhodes and Johnnie Johnston, directed by Lester Fuller and two Pine-Thomas productions, "Take It Big," starring Jack Haley and Mary Beth Hughes, and "Gambler's Choice," starring Chester Morris and Nancy Kelly.

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